

**Giovanni Benedetto Platti**

# **6 Sonaten**

**à**

**Violoncello solo  
e  
Basso continuo**

**herausgegeben**

**von**

**Werner Jaksch**

# Vorwort

**Giovanni Benedetto Platti (1697?-1763)** stammte aus Padua oder Venedig. Seit 1722 war er Mitglied der Würzburger Hofkapelle, deren besondere Blütezeit mit der Regentschaft der Fürstbischöfe Johann Philipp Franz (1719-1724) und Friedrich Carl (1729-1746)<sup>1</sup> aus dem Hause **Schönborn** zusammenfällt. Unter dem Kapellmeister **Fortunato Chelleri** (aus Parma) wirkte Giovanni Benedetto **Platti** in Würzburg als Tenorist, Oboist, Violinist und später auch als Gesangspädagoge<sup>2</sup>. Durch die familiären Beziehungen seiner Dienstherrn hatte er außerdem Verbindung zu dem auf dem Violoncell dilettierenden Grafen Rudolf Franz von Schönborn<sup>3</sup>. Für diesen entstanden auch die vorliegenden, 1725 komponierten sechs Sonaten<sup>4</sup> aus dem Archiv von Schloss Wiesentheid<sup>5</sup>.

Da die Bassstimme keine Bezifferung<sup>6</sup> aufweist, musste eine dem Basso continuo entsprechende Klavierversion erstellt werden. Auch Bindungen und Verzierungen sind ausgesprochen sparsam gesetzt, so dass die erste Sonate beispielhaft eingerichtet und bezeichnet wurde.

Schriesheim, Juli 2011

Dr. Werner Jaksch

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1 Friedrich Carl von Schönborn war gleichfalls Fürstbischof von Bamberg, so dass Plattis Wirkungskreis auch in diese Stadt fällt.

2 Oskar Kaul, hrsg. v. Frohmuth Dangel-Hofmann, Marktbreit 1980, S. 48 u. 119 ff. Neuere und weiterführende Literatur vgl. F. Dangel-Hofmann, *Giovanni Benedetto Platti*, in: MGG, Bd.13, Kassel 2005, S. 678

3 Rudolf Franz von Schönborn (1701-54) war regierender Graf der Herrschaft Wiesentheid. Darüber hinaus amtierte er als Präsident eines kaiserlichen Kommissariats in Frankfurt/Main und als Kurmainzer Vizedom von Aschaffenburg. Nach dem frühen Tod seines Bruders Johann Philipp Franz nahm er sich auch des in „Ungnade“ gefallenen Giovanni Battista Platti an und unterstützte ihn durch Kompositionsaufträge. Vgl. F. Zobeley, *Die Musikalien der Grafen von Schönborn – Wiesentheid*, hrsg. v. F. Dangel-Hofmann, Tutzing 1982, insbesondere Bd. 2 hrsg. v. F. Dangel-Hofmann S.VIII f.

4 Insgesamt sind 12 Sonaten überliefert. Die nachfolgenden 6 Sonaten werden noch für eine spätere Edition vorbereitet.

5 In dem reichem Musikarchiv auf Schloss *WIESENTHEID* befinden sich Kompositionen von Antonio Vivaldi und unveröffentlichte Violoncello-Konzerte von Anton Reichenauer, dessen Konzert in D-Dur aus der SLUB Dresden bei [www.imsip.org](http://www.imsip.org) bereits herausgegeben wurde. Mit den Violoncello- Werken für Rudolf Franz von Schönborn (allein über 20 Violoncellokonzerte sind in Wiesentheid handschriftlich überliefert) gehört auch Giovanni Benedetto Platti zu den frühen Komponisten nördlich der Alpen, die Kompositionen für dieses Instrument geschrieben haben. Zu den Musikalien und Handschriften im Musikarchiv auf Schloss *WIESENTHEID* vgl. F. Zobeley, *Die Musikalien der Grafen von Schönborn – Wiesentheid*, a.a.O.

6 Lediglich sind z.B. im *Adagio* der ersten Sonate nur in den Takten 4 und 5 bzw. 9 und 10 Ziffern eingetragen.

# Sonata prima

3

## *Adagio*

Measures 1-12 of the *Adagio* section. The music is in bass clef, 3/4 time, and B-flat major. It features a series of eighth and sixteenth notes, with a repeat sign at measure 8.

5

9

12

## *Non presto*

Measures 1-39 of the *Non presto* section. The music is in bass clef, 3/4 time, and B-flat major. It features a series of eighth and sixteenth notes, with a repeat sign at measure 12.

6

12

18

24

29

34

39

## 4 *Largo*



7

14

20

Musical score for *Largo*, measures 1 to 23. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score is written in bass clef. Measure numbers 7, 14, and 20 are indicated at the start of their respective staves. The piece concludes with a double bar line and repeat dots in measure 23.

## *Allegro*



6

11

16

21

26

30

Musical score for *Allegro*, measures 1 to 33. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The score is written in bass clef. Measure numbers 6, 11, 16, 21, 26, and 30 are indicated at the start of their respective staves. The piece concludes with a double bar line and repeat dots in measure 33.

# *Largo* Sonata seconda

Musical score for the *Largo* section of Sonata seconda, bass clef, 3/4 time signature. The score consists of seven staves of music, each starting with a measure number. The key signature has one flat (B-flat). The notation includes various note values, rests, and accidentals.

7

13

19

25

31

37

## *Allegro*

Musical score for the *Allegro* section of Sonata seconda, bass clef, 2/4 time signature. The score consists of four staves of music, each starting with a measure number. The key signature has one flat (B-flat). The notation includes various note values, rests, and accidentals.

8

14

22

30

37

46

53

60

## *Adagio*

1

4

7

10

13

15

# Fuga

*a tempo giusto*



# Sonata terza

## *Adagio*

Measures 1-16 of the *Adagio* section. The music is written in bass clef with a 12/8 time signature. It features a melodic line with eighth and sixteenth notes, including triplets and a repeat sign at measure 11. Measure numbers 5, 9, 13, and 16 are indicated at the start of their respective lines.

## *Allegro*

Measures 17-31 of the *Allegro* section. The music is written in bass clef with a 3/4 time signature. It features a more rhythmic melody with quarter and eighth notes, and rests. Measure numbers 8, 14, 19, 26, and 31 are indicated at the start of their respective lines.



36



42



48



53



Four staves of music in bass clef. The first staff (36-41) contains six measures of music. The second staff (42-47) contains six measures, including a triplet of eighth notes. The third staff (48-52) contains five measures, mostly consisting of quarter notes and rests. The fourth staff (53-58) contains six measures, ending with a double bar line and repeat dots.

## *Grave*



6



11



16



22



Five staves of music in bass clef, key of D major (one sharp), and 3/4 time signature. The first staff (1-5) contains five measures. The second staff (6-10) contains five measures, including a triplet of eighth notes. The third staff (11-15) contains five measures, including a repeat sign. The fourth staff (16-21) contains six measures. The fifth staff (22-26) contains five measures, ending with a first and second ending bracket.

*Allegro*

# Sonata quarta

*Andante e staccato*

First section of the Sonata quarta, marked *Andante e staccato*. The music is written in bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The section consists of six staves of music, with measure numbers 4, 7, 10, 13, and 16 indicated at the beginning of their respective staves. The notation includes various note values, rests, and a repeat sign at the end of the sixth staff.

**[Allegro]**

Second section of the Sonata quarta, marked **[Allegro]**. The music is written in bass clef with a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. The section consists of five staves of music, with measure numbers 9, 17, 25, and 33 indicated at the beginning of their respective staves. The notation includes various note values, rests, and a repeat sign at the end of the fifth staff.

41



49



57



65



Four staves of music in bass clef, key of D major (two sharps). The first staff (41-48) contains eighth and sixteenth notes. The second staff (49-56) contains eighth and sixteenth notes. The third staff (57-64) contains eighth and sixteenth notes. The fourth staff (65-72) contains eighth and sixteenth notes, ending with a double bar line.

## *Adagio*



5



9



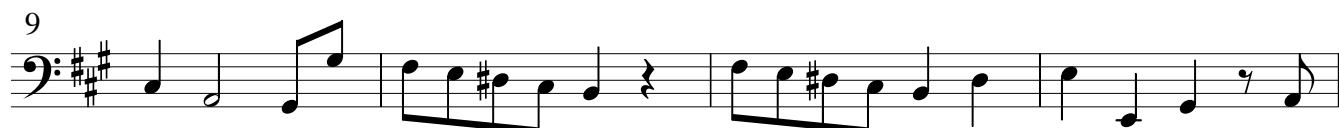
13



17



Five staves of music in bass clef, key of D major (two sharps), and common time (C). The first staff (1-4) contains eighth and sixteenth notes. The second staff (5-8) contains eighth and sixteenth notes. The third staff (9-12) contains eighth and sixteenth notes. The fourth staff (13-16) contains eighth and sixteenth notes. The fifth staff (17-20) contains eighth and sixteenth notes, ending with a double bar line.

*Allegro*

# Sonata quinta

*Non tanto adagio*

First movement of Sonata quinta, *Non tanto adagio*. The score is written in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The music consists of six staves of eighth-note patterns. The first staff contains measures 1 through 6. The second staff contains measures 7 through 12. The third staff contains measures 13 through 18, including a repeat sign at measure 14. The fourth staff contains measures 19 through 24. The fifth staff contains measures 25 through 29. The sixth staff contains measures 30 through 34, ending with a double bar line and a repeat sign.

## Fuga

Second movement of Sonata quinta, *Fuga*. The score is written in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The music consists of five staves of eighth-note patterns. The first staff contains measures 1 through 7, with rests in measures 1-4. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21. The fourth staff contains measures 22 through 28. The fifth staff contains measures 29 through 35.

36

[illegible]

50

57

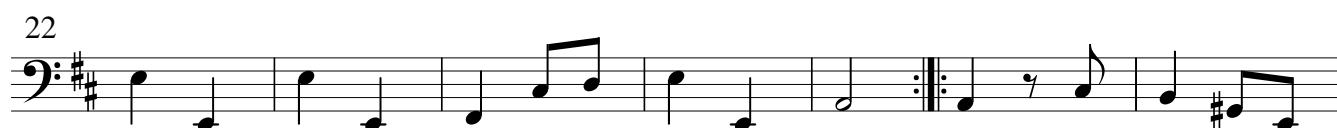
[illegible]

71

*Largo*

9

18

*Presto*



# Sonata sesta

## Adagio

5

9

12

15

The Adagio section is written in bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of 15 measures. The melody features a mix of eighth and sixteenth notes, with some measures containing rests. The section concludes with a double bar line.

## Allegro

6

11

16

21

27

The Allegro section is written in bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of 12 measures. The tempo is indicated by the 'Allegro' marking. The melody is more rhythmic, featuring many eighth and sixteenth notes. The section concludes with a double bar line.

## Siciliana

The Siciliana section is written in bass clef with a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. It consists of 4 measures. The tempo is indicated by the 'Siciliana' marking. The melody is characterized by a slower, more lyrical feel, with a mix of eighth and sixteenth notes. The section concludes with a double bar line.

5

9

13

17

20

This system contains five staves of music in bass clef with a key signature of three sharps (F#, C#, G#). The time signature is 3/8. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end of the fifth staff.

## *Allegro*

This system contains eight staves of music in bass clef with a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end of the eighth staff.